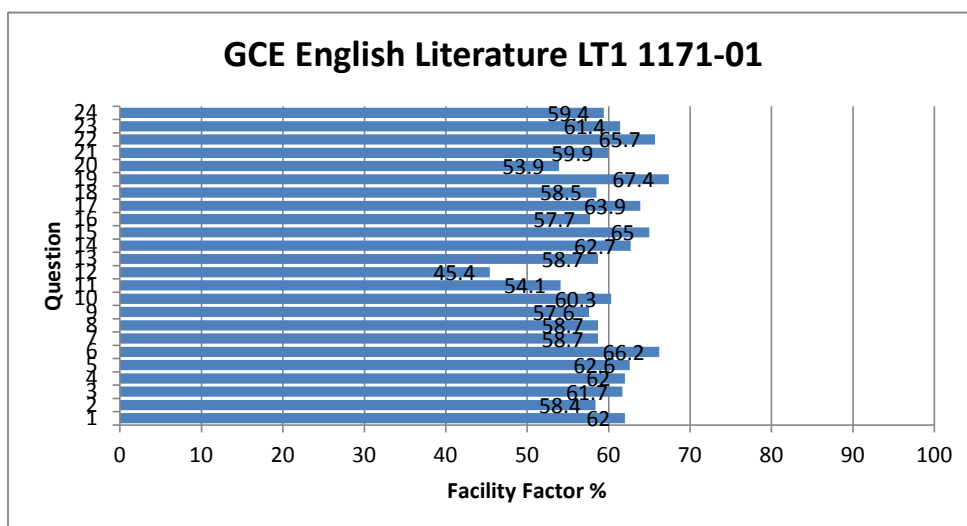


GCE English Literature LT1 1171-01

All Candidates' performance across questions

Question Title	N	Mean	S D	Max Mark	FF	Attempt %
1	573	18.6	4.7	30	62	4.6
2	262	17.5	5.4	30	58.4	2.1
3	1315	18.5	4.9	30	61.7	10.5
4	2228	18.6	4.6	30	62	17.8
5	1430	18.8	5	30	62.6	11.4
6	1062	19.9	4.7	30	66.2	8.5
7	2806	17.6	4.6	30	58.7	22.4
8	930	17.6	4.7	30	58.7	7.4
9	1173	17.3	4.5	30	57.6	9.4
10	579	18.1	5.2	30	60.3	4.6
11	112	16.2	5	30	54.1	0.9
12	43	13.6	3.8	30	45.4	0.3
13	1659	17.6	4.8	30	58.7	13.2
14	764	18.8	4.5	30	62.7	6.1
15	1447	19.5	4.8	30	65	11.6
16	860	17.3	5	30	57.7	6.9
17	1737	19.2	4.9	30	63.9	13.9
18	739	17.5	5.1	30	58.5	5.9
19	1158	20.2	5.3	30	67.4	9.2
20	193	16.2	5.7	30	53.9	1.5
21	1196	18	4.8	30	59.9	9.5
22	807	19.7	4.9	30	65.7	6.4
23	1016	18.4	5	30	61.4	8.1
24	919	17.8	4.8	30	59.4	7.3



LT1: Poetry and Drama 1

Section A

Poetry post-1900

Philip Larkin: The Whitsun Weddings (Core text)
Dannie Abse: Welsh Retrospective (Partner text)

3. Compare the ways in which Larkin and Abse create a sense of place in their poems. In your response you must include detailed critical discussion of at least **two** of Larkin's poems.

03. Scenery and place is a very important theme in Larkin's poetry. He often uses it as a means to express the bigger ideas in his poems and places in the natural world are often described positively in his poetry. Similarly, Abse also shows clear attachment to the world around him and describes nature in a very positive light.

Larkin's *Here* depicts two very ~~contrasting~~^{different} places in the poem; it highlights the contrast between a "large town" and the natural world. The town that Larkin passes through is very busy, with lots of things ~~as~~^{all} pushed together in a small space, Larkin creates a sense of claustrophobia through the use of listing the many things that he passes when going through the town ("Tattoo-shops, consulates, grim-headed searped wives..."), making it sound as though the business of hustling and bustling of everyday life is almost inescapable. Some people, however, would argue that the listing technique is not used to suggest claustrophobia, but rather to show his comfort at being on a train, where he felt most relaxed, and the listing shows the speed of the train passing through the town. The place changes once more as the person leaves the train and comes to a quiet beach, all by himself. The scenery is described far more positively than the "fishy-smelling" town, with Larkin "hidden weeds flower" suggesting that though these plants are not wanted in the busy urban world, like Larkin they are free here to show themselves free from unwanted eyes. *A Wall* also focuses on the significance of a specific place that is often neglected by the rest of society. Abse sees beauty in this wall, whilst to others it is "seemingly unremarkable". Abse too marvels at the way that "it exists for golden lichen to settle". This shows that he sees this small part of the Welsh countryside as something special that others may choose to overlook.

The Importance of *Elsewhere* is all about being somewhere unfamiliar, since Larkin rarely left his England. He begins with "Lonely in Ireland", which immediately suggests that all is not as it should be for Larkin and that being in an unusual place has

put him outside of his comfort zone. However, the next thing he says is that "Strangeness made sense." This shows his willingness to embrace the unusual, and how the desire to escape has been fulfilled. Larkin does not mind being the foreigner with an unusual accent, in fact it makes him feel "welcome," and by the final stanza he begins to feel very positive about being an outsider because "Living in England has no such excuse." This could be interpreted as him saying that when he returns home he will not be welcomed for being himself and on the contrary, is even excluded for his "customs and establishments." Alternatively, he may simply be saying that he cannot behave how he wishes to in order to fit in with the rest of society's homeland. Although Larkin seems very ~~much~~ out of his isolated and far from home, his focus on the things in the Irish town bear much similarity to his ~~attention to detail~~ descriptions of the English town of Hull. "The faint/Archaic smell of dockland" sounds ~~familiar~~ ^{similar} to the "Pastoral of ships up streets." This shows that although Larkin is enjoying his time at Ireland, he is noticing the little things that remind him of home. Abse is far less willing to leave his home than Larkin is, as shown in "Leaving Cardiff." His reason for ~~travelling~~ going to a new place is somewhat more life-changing than Larkin's, and we see this in "can I be the same man twice." He knows little of what lies ahead of him and this worries him, as he travels by boat away from everything he's ever known. This journey is a particularly emotional one for Abse, and his "eyes, like spaces, fill" and he begins to grieve. This shows that he has strong emotional ties to the place he has grown up in and ~~will~~ feels ~~discomfort~~ ^{upset} upon leaving it.

~~Both Larkin and Place is~~ both very important to both Larkin and Abse, however they use it to express different things. Larkin uses it to express his ~~has~~ a ~~cat~~ mouthpiece to show the bigger picture, whereas ~~at~~ Abse ties his far more to memory and to emotion.

03. Scenery and place is a very important theme in Larkin's poetry. He often uses it as a means to express the bigger ideas in his poems and places in the natural world are often described positively in his poetry. Similarly, Abse also shows clear attachment to the world around him and describes nature in a very positive light.

Larkin's Here depicts two very ^{different} contrasting places in the poem; it highlights the contrast between a "large town" and the natural world. The town that Larkin passes through is very busy, with lots of things all pushed together in a small space, Larkin creates a sense of claustrophobia through the use of listing the many things that he passes when going through the town ("Tattoo-shops, consulates, grim-headed searped wives..."), making it sound as though the business of hustling and bustling of everyday life is almost inescapable. Some people, however, would argue that the listing technique is not used to suggest claustrophobia, but rather to show his comfort at being on a train, where he felt most relaxed, and the listing shows the speed of the train passing through the town. The place changes once more as the person leaves the train and comes to a quiet beach, all by himself. The scenery is described far more positively than the "fishy-smelling" town, with Larkin "hidden weeds flower" suggesting that though these plants are not wanted in the busy urban world, like Larkin they are free here to show themselves free from unwanted eyes. A Wall also focuses on the significance of a specific place that is often neglected by the rest of society. Abse sees beauty in this wall, whilst to others it is "seemingly unremarkable". Abse too marvels at the way that "it exists for golden lichen to settle". This shows that he sees this small part of the Welsh countryside as something special that others may choose to overlook.

The Importance of Elsewhere is all about being somewhere unfamiliar, since Larkin rarely left his England. He begins with "Lonely in Ireland", which immediately suggests that all is not as it should be for Larkin and that being in an unusual place has

put him outside of his comfort zone. However, the next thing he says is that "Strangeness made sense." This shows his willingness to embrace the unusual, and how the desire to escape has been ~~perilled~~ ^{perilled}. Larkin does not mind being the foreigner with an unusual accent, in fact it makes him feel "welcome," and by the final stanza he begins to feel very positive about being an outsider because "Living in England has no such excuse." This could be ^{interpreted} as him saying that when he returns home he will not be welcomed for being himself and on the contrary, is even excluded for his "customs and establishments." Alternatively, he may simply be saying that he cannot behave how he wishes to in order to fit in with the rest of society's homeland. Although Larkin seems very ~~much out of his isolated and far from home~~, his focus on the things in the Irish town bear much similarity to his ~~attention to detail descriptions of the English town of Hull.~~ "The faint/Archaic smell of dockland" sounds ~~family~~ ^{similar} to the "Pastoral of ships up streets." This shows that although Larkin is enjoying his time at Ireland, he is noticing the little things that remind him of home. Abse is far less willing to leave his home than Larkin is, as shown in "Leaving Cardiff." His reason for ~~frangoing~~ ^{leaving} to a new place is somewhat more life-changing than Larkin's, and we see this in "can I be the same man twice." He knows little of what lies ahead of him and this worries him, as he travels by boat away from everything he's ever known. This journey is a particularly emotional one for Abse, and his "eyes, like spaces, fill" and he begins to grieve. This shows that he has strong emotional ties to the place he has grown up in and ~~will feels~~ ^{will feel} ~~barren~~ ^{upset} upon leaving it.

Both Larkin and Place is both very important to both Larkin and Abse, however they use it to express different things. Larkin uses it to express his ~~bas~~ ^{bas} as a ~~cat~~ ^{cat} mouthpiece to show the bigger picture, whereas ~~at~~ Abse ties his far more to memory and to emotion.

Sylvia Plath: Poems Selected by Ted Hughes (Core text)
Ted Hughes: Poems Selected by Simon Armitage (Partner text)

5. Compare the ways in which Plath and Hughes write about death in their poems. In your response you must include detailed critical discussion of at least **two** of Plath's poems.

5. Compare the ways in which Plath and Hughes write about death in their poems.

Death is a recurring feature of both Plath and Hughes poetry, as they struggle to define the concept and their approach towards it. Unlike Hughes, who usually explores death through a constructed character, or his ~~his~~ or his ~~concerns~~ such as "Dick Straightup", or his reaction to it as an observer, something outside of himself, ~~then~~ as we see in "View of a Pig", Plath has a much more intimate relationship with death, investigating it at close, personal quarters, as in "Death and Co." and "Edge".

In "Death and Co.", Plath is visited by two men representing death, attempting to advertise it to her. The two men show completely opposing characteristics, and Plath describes herself later described them as presenting "the double or schizophrenic nature of death". One is simply presented, the expected personification of death, ugly ~~and~~ and wounded, as he "exhibits / the birthmarks that are his trademark - / the scald scars of water". The other is not so transparent, ^{as he was} as "this" hair long and plausible", tries to suggest some glamour ~~concerning~~ about death, as he "masturbates, a glitter"; the word "masturbating" suggests the indulgent, effortful process of his disguise, and Plath despises him more, with the word "Bastard" isolated, ~~thereby~~ emphasising ~~her~~ her accusatory disgust.

This uncertainty surrounding the nature of death and her attraction to it is further explored in ~~her~~ ~~reaches~~ the language of the first man's description of death. It begins with a sense of myth, of importance, as he describes the dead babies, "a sample / full of it at the neck, / then the flutterings of their Roman / Death-games". ~~the~~ The use of "Roman" harks to some Greek tragedy, giving death a monumental, architectural gravity, but the final pathetic vulnerability is ~~then~~ then revealed, end-stopped to make the image more haunting, "Then two little feet". This simple human fragility is in contrast to the previous glamorising of death, and shows Plath's ~~the~~ continuing doubt, despite her growing intrigue.

This doubt and uncertainty surrounding death is in

stark contrast with the conclusive peace found in "Edge". The brevity of the first line, end-stopped, communicates this finality with an overwhelming sense of relief, "The woman is perfected." The word "perfected" holds the ~~unparalleled~~ connotations of completion, as there is a sense of achievement in the poem, she "wears the smile of accomplishment". This is similar to the descriptions of death in "Death and Co.", there is ~~elaborate~~ allusion to some grand, inevitable Greek Tragedy, as ~~there is~~ "The illusion of a Greek necessity / Flows in the scrolls of her toga". However, in Edge, she acknowledges this as an "illusion", death is in fact simply the end of her long journey, as her feet speak out, "we have come so far, it is over." The line is end-stopped in relief.

The nobility surrounding Death in both of these poems is entirely unlike the death encountered by Hughes in "View of a Pig". There is no such awe-inspiring stillness, no sense of perfection, as instead "To remember its life ... seemed a full effort". It does not awe him as it is entirely detached from any reminder of life, "Too dead now to pity". The lines are frequently end-stopped, giving a sense of disappointment in this pig's lack of gravity, as we resentfully look to the future of the corpse at the end, the cold lack of feeling communicated through his stillness, "~~then~~ I cold it and sees it like a doorstep."

Unlike the disappointing, complete and emotionless death of this pig, from which Hughes is entirely detached, ~~it~~ in "Death and Co.", as Judith Kroll says, "the ultimate motivation for death is transcendence or rebirth". This is communicated in the ~~last~~ last stanza of the poem, a suddenly changed tone, as there are a sequence of imperishable, transcendental transformations: "The ~~dead~~ man frost makes a flower, / The dew makes a star". These communicate the ultimate hope for change in death, rebirth as Judith Kroll suggests. However, we remain uncertain as to Plath's final position, with the hideous ambiguity of the last line, after the haunting repetition of "The dead bell", and isolated from the other stanzas, ~~as~~ "Somebody's done for".

"In 'Dick Strouptup', Hughes finally presents a similar approach to death, with the emphasis on rebirth, as the place of his death is "a birthplace picture".

"Edge" however, does not share this focus on transformation, but rather presents a stillness, and a sense of regression in her death. Rather than leaving her worldly affections, she takes her children, "she has folded / them back into her body", returning to an intensely close maternal feeling. This tenderness, and continuation of her affection is enhanced by the simile comparing the gentle, natural action to flowers, "as petals / of a rose close when the garden / stiffens". This regression is also explored by Ted Hughes in association with death in "Dick Strouptup", as there is a sense of return, enforced by the repetition of "the earth you have entered", and is similarly there is a similar sense of restoration, of connection.

"As Judith Kerr suggests, she is "immune to further change."

5. Compare the ways in which Plath and Hughes write about death in their poems.

Death is a recurring feature of both Plath and Hughes poetry, as they struggle to define the concept and their approach towards it. Unlike Hughes, who usually explores death through a constructed character, or his ~~his~~ or his ~~concerns~~ such as "Dick Straightup", or his reaction to it as an observer, something outside of himself, ~~then~~ as we see in "View of a Pig", Plath has a much more intimate relationship with death, investigating it at close, personal quarters, as in "Death and Co." and "Edge".

In "Death and Co.", Plath is visited by two men representing death, attempting to advertise it to her. The two men show completely opposing characteristics, and Plath describes herself later described them as presenting "the double or schizophrenic nature of death". One is simply presented, the expected personification of death, ugly, ~~marked~~ and wounded, as he "exhibits / the birthmarks that are his trademark - / the scald ^{as he was} of water". The other is not so transparent, as "his hair long and plausible", tries to suggest some glamour ~~and~~ ^{as he was} about death, as he "masturbates, a glitter"; the word "masturbating" suggests the indulgent, effortful process of his disguise, and Plath despises him more, with the word "Bastard" isolated, ~~the man~~ ^{as he was} emphasising her accusatory disgust.

This uncertainty surrounding the nature of death and her attraction to it is further explored in ~~her~~ ^{her} ~~reaches~~ the language of the first man's description of death. It begins with a sense of myth, of importance, as he describes the dead babies, "a sample / still fresh at the neck, / then the flutterings of their Roman / Death-gowns". ~~the~~ The use of "Roman" harks to some Greek tragedy, giving death a monumental, architectural gravity, ~~but~~ the final pathetic vulnerability is ~~then~~ ^{then} revealed, end-stopped to make the image more haunting, "Then two little feet". This simple human fragility is in contrast to the previous glamorising of death, and shows Plath's ~~the~~ continuing doubt, despite her growing intrigue.

This doubt and uncertainty surrounding death is in

stark contrast with the conclusive peace found in "Edge". The brevity of the first line, end-stopped, communicates this finality with an overwhelming sense of relief, "The woman is perfected." The word "perfected" holds the ~~unprecedented~~ connotations of completion, as there is a sense of achievement in the poem, she "wears the smile of accomplishment". This is similar to the descriptions of death in "Death and Co.", there is ~~elaborate~~ allusion to some grand, inevitable Greek Tragedy, as ~~there is~~ "The illusion of a Greek necessity / Flows in the scrolls of her toga". However, in Edge, she acknowledges this as an "illusion", death is in fact simply the end of her long journey, as her feet speak out, "we have come so far, it is over." The line is end-stopped in relief.

The nobility surrounding Death in both of these poems is entirely unlike the death encountered by Hughes in "View of a Pig". There is no such awe-inspiring stillness, no sense of perfection, as instead "To remember its life ... seemed a full effort". It does not ~~seem~~ as it is entirely detached from any reminder of life, "Too dead now to pity". The lines are frequently end-stopped, giving a sense of disappointment in this pig's lack of gravity, as we resentfully look to the future of the corpse at the end, the cold lack of feeling communicated through his stillness, "I cold it and sees it like a doorstep."

Unlike the disappointing, complete and emotionless death of this pig, from which Hughes is entirely detached, in "Death and Co.", as Judith Kroll says, "the ultimate motivation for death is transcendence or rebirth". This is communicated in the last stanza of the poem, a suddenly changed tone, as there are a sequence of imperishable, transcendental transformations: "The dew makes a flower, / The dew makes a star". These communicate the ultimate hope for change in death, rebirth as Judith Kroll suggests. However, we remain uncertain as to Plath's final position, with the hideous ambiguity of the last line, after the haunting repetition of "The dead bell", and isolated from the other stanzas, "Somebody's done for".

"In 'Dick Strouptup', Hughes finally presents a similar approach to death, with the emphasis on rebirth, as the place of his death is "a birthplace picture".

"Edge" however, does not share this focus on transformation, but rather presents a stillness, and a sense of regression in her death. Rather than leaving her worldly affections, she takes her children, "she has folded / them back into her body", returning to an intensely close maternal feeling. This tenderness, and continuation of her affection is enhanced by the simile comparing the gentle, natural action to flowers, "as petals / of a rose close when the garden / stiffens". This regression is also explored by Ted Hughes in association with death in "Dick Strouptup", as there is a sense of return, enforced by the repetition of "the earth you have entered", there is a similar sense of restoration, of connection.

"As Judith Kerr suggests, she is "immune to further change."

Brian Friel: Dancing at Lughnasa

18. Re-read Act 1 from page 17 ((FATHER JACK *enters by the back door.*)) to the end of Maggie's speech on page 20 (... whoever they were ...). Explore how Friel presents men and boys in this extract and at least one other point in the play.

18. ~~Allen~~ Friel presents male characters in a very unique manner that is not common for 1930s Ireland. They are a minority, with only three different male characters appearing on stage.

The Father Jack is in the extract shown to be vacant, "frail and older than his fifty-three years". He has been away for a long time and so seems to have forgotten much of his own identity and culture. This is demonstrated in his the fact that he has "scarcely any trace of an Irish accent". This shows that he has been away from home for so long he has begun to forget who he really is. This is further illustrated through his absence of a "clerical collar", foreshadowing the possibility that his days of Catholicism are now behind him. Father Jack isn't the only male character to appear to be unsure of what he really wants to do with his life anymore or who he is. Gerry Evans seems to have a different job every time he visits the Mundy household. He first of all explains on p28 that he was a "giving dancing lessons" "somewhere up in Dublin", but then moved on to become a "Gramophone salesman" that travelled the country selling gramophones to people. He just ~~date~~ This shows that ~~anything~~ whenever anything bad happens, men such as Gerry are to just take off and do whatever they so wish to do, unlike the women who are trapped because of the condemning Irish Catholicism.

Jack is lucky enough to be loved by each of his sisters, who are concerned for his ill state of mind and poor health in the extract at the start of the novel. Both Kate and Chris spend much of their time reassuring him that it will all be fine and trying to remind him of how important he is to everyone in the village. Kate explains that the whole village of Ballybeg are "delighted you're home back" and then "delighted you're home". This shows that is because Ireland was a very ~~conservative~~ conservative Catholic country, especially in the 1930s, and so having a priest back in the village would have brought them great pride, and was also a source of relief to the Mundy household family, since the shame of Chris's illegitimate child would be cast aside for the time being.

The child Michael is the centre of everyone's adoration in the play and each of the sisters express this love in different ways. Kate Maggie, as the joker of the family, teases and plays with him, affectionately referring to the child as "cub" and calling him "buck-stupid". Kate, on the other hand, is a lot more motherly than Maggie is, showing strong interest in his work, saying they're "the most wonderful kites I've ever seen" and giving her gift of a spinning top to him. She showers the child in kisses and gets him a book "with colored pictures" from the library. One reason the sisters must show so love towards Michael may be because of his illegitimacy, the rest of society the village may be quite condemning of him, so they feel the need to compensate.

The male characters are burdened little by responsibility in Dancing at Lughnasa. Gerry is a dreamer and travels from place to place doing what he so pleases, from teaching selling gramophones to "signing up" to go and fight in the Spanish Civil war. He ~~has~~ believes that the war will take ~~me~~ little time to win and that he can easily be home "by Christmas". This shows his ~~bordered~~ ~~horizons~~ and unrealistic perception of reality and ~~why~~ uncertainty of the future. He even tells Chris that he's "not so

sure" why he's ~~of~~ to go fight, other than to do something for "the cause", whatever that may be.

Jack ~~has~~ also keeps little lies with his past and ~~is~~ has returned from being far away from the other Mundys. The new culture he has found in Africa has impacted on his beliefs and the way that he does things. For instance, he takes Gerry through a "ceremony" of swapping hats. The ritual is an African one, and it is made explicit through his dialogue that it symbolises the "distancing of yourself from what you once possessed". Jack is essentially showing that he no longer associates himself with his past, with Catholicism and with the British army. He is free of his past.

18. ~~Allen~~ Friel presents male characters in a very unique manner that is not common for 1930s Ireland. They are a minority, with only three different male characters appearing on stage.

The Father Jack is in the extract shown to be vacant, "frail and older than his fifty-three years". He has been away for a long time and so seems to have forgotten much of his own identity and culture. This is demonstrated in his the fact that he has "scarcely any trace of an Irish accent". This shows that he has been away from home for so long he has begun to forget who he really is. This is further illustrated through his absence of a "clerical collar", foreshadowing the possibility that his days of Catholicism are now behind him. Father Jack isn't the only male character to appear to be unsure of what he really wants to do with his life anymore or who he is. Gerry Evans seems to have a different job every time he visits the Mundy household. He first of all explains on p28 that he was a "giving dancing lessons" "somewhere up in Dublin", but then moved on to become a "Gramophone salesman" that travelled the country selling gramophones to people. He just ~~date~~ This shows that ~~anything~~ whenever anything bad happens, men such as Gerry are to just take off and do whatever they so wish to do, unlike the women who are trapped because of the condemning Irish Catholicism.

Jack is lucky enough to be loved by each of his sisters, who are concerned for his ill state of mind and poor health in the extract at the start of the novel. Both Kate and Chris spend much of their time reassuring him that it will all be fine and trying to remind him of how important he is to everyone in the village. Kate explains that the whole village of Ballybeg are "delighted you're home back" and then "delighted you're home". This shows that is because Ireland was a very conservative Catholic country, especially in the 1930s, and so having a priest back in the village would have brought them great pride, and was also a source of relief to the Mundy household's family, since the shame of Chris's illegitimate child would be cast aside for the time being.

The child Michael is the centre of everyone's adoration in the play and each of the sisters express this love in different ways. Kate Maggie, as the joker of the family, teases and plays with him, affectionately referring to the child as "cub" and calling him "buck-stupid". Kate, on the other hand, is a lot more motherly than Maggie is, showing strong interest in his work, saying they're "the most wonderful kites I've ever seen" and giving her gift of a spinning top to him. She showers the child in kisses and gets him a book "with coloured pictures" from the library. One reason the sisters must show so love towards Michael may be because of his illegitimacy, the rest of society the village may be quite condemning of him, so they feel the need to compensate.

The male characters are burdened little by responsibility in Dancing at Lughnasa. Gerry is a dreamer and travels from place to place doing what he so pleases, from teaching selling gramophones to "signing up" to go and fight in the Spanish Civil war. He believes that the war will take a little time to win and that he can easily be home "by Christmas". This shows his broadened horizons and unrealistic perception of reality and uncertainty of the future. He even tells Chris that he's "not so

sure" why he's off to go fight, other than to do something for a "the cause", whatever that may be.

Jack ~~has~~ also keeps little lies with his past and ~~is~~ has returned from being far away from the other Mundys. The new culture he has found in Africa has impacted on his beliefs and the way that he does things. For instance, he takes Garry through a "ceremony" of swapping hats. The ritual is an African one, and it is made explicit through his dialogue that it symbolises the "distancing of yourself from what you once possessed". Jack is essentially showing that he no longer associates himself with his past, with Catholicism and with the British army. He is free of his past.



Tom Stoppard: *Arcadia*

Page references in the questions on this play may vary slightly depending on the particular edition being used: a revised edition was printed in 2009.

19. Re-read Act 2 Scene 7 from page 124/page 126 in new edition (**Thomasina** Silence!) to page 128/page 130 in new edition (*Thomasina and Septimus dance*). Discuss some of the ways Stoppard presents ideas about order and disorder in this extract and at least one other point in the play.

- 19) Discuss some of the ways Stoppard presents ideas about order and disorder

Stoppard presents ideas about order and disorder through the application of various scientific theories to life itself, and inevitable increasing of order with the passage of time.

Stoppard uses the Chaos theory, reflecting it in the plot of the play. This is the theory that patterns ~~occur~~ emerge from disorder, and Valentine explains this to Hannah earlier in the play, when he is iterating Thomsina's rabbit equations on his computer, ~~saying in order~~ demonstrating to Hannah in awe, "In an ocean of ashes, islands of order. Patterns making themselves out of nothing". We see the application of this in the extent with ^{the} repetition of history, as similar events recur in the 1812 and late 20th century time periods. This is graphically demonstrated to the audience, as "Septimus and Valentine study the diagram doubled by time", in the same place, contemplating the same graph, ^{although} separated by almost 200 years. // Valentine and Hannah and ~~the~~ Septimus and Thomsina then continue to talk to each other, as the conversation overlaps in disorder, and at times ~~we see~~ the interjections of members of different time periods correspond. An example of this is Septimus' realisation, "So the improved Mauterian blurring must cease and grow cold. Fear me." To this, Valentine replies to Hannah, "The heat goes into the mix", a comment that could easily be intended in reply to Septimus. This, as it would evoke confusion in the audience, clearly demonstrates repetition within history. A further example of this is the use of the hermitage. Bernard, like Septimus, has engaged in flirtation with both the mother, Hermione (another lady Croon), and the daughter, Chloë. Whilst he has sex with Chloë in the hermitage, as he rushes in, followed by Chloë, and tells ^{Valentine} "Your mother caught us in that cottage", dismissive in contrast to Chloë's venom. Similar to this, the Bernard was also the situation of Thomsina and Septimus' first kiss, although Septimus rejects its validity tearingly, "with exclamations, "~~Oh~~ That?"

That was not a shilling kiss!" Thus, with the repetition of the incidents of the first time period in the second, Stoppard demonstrates the emergence of patterns amidst disorder.

Thomson the main relationship Stoppard draws in the play between the plot of the play and disorder or order is the idea of "Entropy". Entropy is the tendency of the universe towards disorder, which Thomson realises in the first scene of the play, as she describes the continual, irreversible transformation of her rice pudding and jam to pink, regardless of the direction she stirs. Septimus explains this to her as entropy, as we "stir our way onward mixing as we go, disorder out of disorder into disorder", his repetition enforcing the inescapable nature of these increasing complications. Here, Thomson describes her pudding as being "like a meteor in my astronomical atlas", and in the extract the audience is visually reminded of entropy by the fireworks Stoppard describes in the stage directions, "like exploding meteors". This subtly hints at the following scenes connection to entropy, as unruly disorder follows, ~~the~~ two ~~eras~~ merging on stage from Hannah's entry, to the background music of the modern period, "party music from the margins". Characters from the ~~the~~ modern period are in various costumes, Valentine in full regency dress, ~~as~~ like Chloe, while whereas Bernard's is "unconvincing", and Hannah, although somewhat besides making a slight effort ~~of~~ for the party, looks similar to ~~us~~, as "the difference is not... dramatic". This visual ambiguity in the extract increases the ~~rate~~ ^{pace} of disorder for the audience watching, as boundaries in time ~~seemingly~~ ^{become} blurred.

The scientific theory entropy is also used as a metaphor for the increasing disorder in relationships ~~between~~ between characters throughout the play. This merry emotion is demonstrated in the extract, as Thomson and Septimus' love becomes evident, the ~~rapid~~ development of their teacher-student relationship into the eventual intensity it reaches. This is demonstrated at the beginning of the extract, Septimus, still in authority, having offered Thomson the ultimatum "~~the~~ silence or bed", and her rapid reply, "Silence!". Further into the extract, they are dancing together, and "the waltz ~~leaves~~ pauses" and he

knows her "in earnest", the depth of their affection emphasised by ~~using~~ the word "earnest". By the ~~end~~ conclusion of the extract, they are still dancing, ~~and as~~ they continue to do until the very end of the play. This confusion of relationships is also demonstrated through Bernard's potentially inappropriate relationship with Chloe due to their age difference. Despite sleeping together, he is dismissive of her emotions, and urgently attempting to get away, his comments brief and only given in reply to questions "No I'm going". Chloe is hysterical, "in furious tears" ~~the~~, and ~~ignores~~ ~~Bernard~~ ~~for some~~ ~~far~~ as she is dismissed by Bernard, incredulously asking, "What are you saying very to him for?" Thus emotions become increasingly disordered in both time periods over the course of the play.

Finally, increasing disorder is used as a reminder and a measurement of the ~~unreversible~~ inevitable passing of time. This is closely linked to the second law of thermodynamics which Valentine explains to Hannah, ~~which she~~ just before Septimus and Thomanina discuss the same matter. In the extract he explains it again, with the example of a broken window, "You can put back the bits of glass but you can't collect up the heat of the sun". This passage of time is fundamental to Hannah and Bernard's research as ~~as~~ a small, irreversible action such as Septimus burning Byron's letters ~~has~~ a devastating effect on the possibility of their ever being a complete explanation for Byron's departure, as is seen by Bernard, ~~this~~ ~~is~~ increasing disorder as time continues. Besides this, is the reminder of an eventual and inevitable end, of thermodynamics in "heat death" or, in entropy, as Septimus describes to Thomanina, an end when "pink is complete, unchanging and unchangeable", where maximum entropy has been reached. All of these conclusions are finally a metaphor for Thomanina's death. The fact that we are told about it by Valentine and Hannah so long before the end of the play causes the audience to feel especially painfully this passing of time, dreading the approach of Thomanina's death. This dramatic irony

gives greater poignancy to all of Thomanna's actions, such as in the extract, when Septimus reassures her when she tries to rush him, "~~oh~~ Oh, we have time, I think", and finally, when they cease dancing and he sends her to bed, saying, "be careful with the flame", before they dance one last time.

Thus, Hopcraft uses disorder and order to explore the scientific theories, the chaos theory and Entropy, and the inevitable passage of time towards greater disorder, increasing the poignancy of the characters' actions, as we see how they are limited by time's continuation.

- 19) Discuss some of the ways Stoppard presents ideas about order and disorder

Stoppard presents ideas about order and disorder through the application of various scientific theories to life itself, and inevitable increasing of order with the passage of time.

Stoppard uses the Chaos theory, reflecting it in the plot of the play. This is the theory that patterns ~~occur~~ emerge from disorder, and Valentine explains this to Hannah

earlier in the play, when he is iterating Thomsina's rabbit equations on his computer, ~~saying in order~~ demonstrating to Hannah in awe, "In an ocean of ashes, islands of order.

Patterns making themselves out of nothing". We see the application of this in the extent with ^{the} repetition of history, as similar events recur in the 1812 and late 20th century time periods. This is graphically demonstrated to the audience,

"Septimus and Valentine study the diagram doubled by time", in the same place, contemplating the same graph, ^{although} separated by almost 200 years. // Valentine and Hannah and

~~the~~ Septimus and Thomsina then continue to talk to each other, as the conversation overlaps in disorder, and at times ~~we~~ see the interjections of members of different time periods correspond. An example of this is Septimus' realisation, "So

the improved Neutonian Universe must cease and grow cold. Fear me." To this, Valentine replies to Hannah, "The heat

goes into the mix", a comment that could easily be intended in reply to Septimus. This, as it would evoke confusion in the audience, clearly demonstrates repetition within history. A

further example of this is the use of the hermitage. Bernard, like Septimus, has engaged in flirtation with both the

mother, Hermione (another lady Croon), and the daughter, Chloë. Whilst he has sex with Chloë in the hermitage, as

he rushes in, followed by Chloë, and tells ^{Valentine} "Your mother caught us in that cottage", dismissive in contrast to Chloë's

venom. Similar to this, the Bernard was also the situation of Thomsina and Septimus' first kiss, although Septimus

rejects its validity tearingly, with exclamations, "Oh That?"


That was not a shilling kiss!" Thus, with the repetition of the incidents of the first time period in the second, Stoppard demonstrates the emergence of patterns amidst disorder.

Moreover the main relationship Stoppard draws in the play between the plot of the play and disorder or order is the idea of "Entropy". Entropy is the tendency of the universe towards disorder, which Thomasina realises in the first scene of the play, as she describes the continual, irreversible transformation of her rice pudding and jam to pink, regardless of the direction she stirs. Septimus explains this to her as entropy, as we "stir our way onward mixing as we go, disorder out of disorder into disorder", his repetition enforcing the inescapable nature of these increasing complications. Here, Thomasina describes her pudding as being "like a meteor in my astronomical atlas", and in the extract the audience is visually reminded of entropy by the fireworks Stoppard describes in the stage directions, "like exploding meteors". This subtly hints at the following scenes connection to entropy, as unruly disorder follows, as the two eras merging on stage from Hannah's entry, to the background music of the modern period, "party music from the marguerite". Characters from the modern period are in various costumes, Valentine in full regency dress, like Chloe, while whereas Bernard's is "unconvincing", and Hannah, although somewhat besides making a slight effort for the party, looks similar to usual, as "the difference is not... dramatic". This visual ambiguity in the extract increases the sense of disorder for the audience watching, as boundaries in time ^{become} seemingly blurred.

The scientific theory entropy is also used as a metaphor for the increasing disorder in relationships between characters throughout the play. This merry emotion is demonstrated in the extract, as Thomasina and Septimus' love becomes evident, the ~~rapid~~ development of their teacher-student relationship into the eventual intensity it reaches. This is demonstrated at the beginning of the extract, Septimus, still in authority, having offered Thomasina the ultimatum "the silence or bed", and her rapid reply, "Silence!". Further into the extract, they are dancing together, and "the waltz ~~leaves~~ pauses" and he

knows her "in earnest", the depth of their affection emphasised by ~~the~~ the word "earnest". By the ~~end~~ conclusion of the extract, they are still dancing, ~~and~~ as they continue to do until the very end of the play. This confusion of relationships is also demonstrated through Bernard's potentially inappropriate relationship with Chloe due to their age difference. Despite sleeping together, he is dismissive of her emotions, and urgently attempting to get away, his comments brief and only given in reply to questions "No I'm going". Chloe is hysterical, "in furious tears" ~~the~~, and ~~ignores~~ ~~Bernard~~ ~~for~~ ~~some~~ ~~time~~ as she is dismissed by Bernard, incredulously asking, "What are you saying very to him for?" Thus emotions become increasingly disordered in both time periods over the course of the play.

Finally, increasing disorder is used as a reminder and a measurement of the ~~unreversible~~ inevitable passing of time. This is closely linked to the second law of thermodynamics which Valentine explains to Hannah, ~~which~~ ~~the~~ just before Septimus and Thomanina discuss the same matter. In the extract he explains it again, with the example of a broken window, "You can put back the bits of glass but you can't collect up the heat of the smash". This passage of time is fundamental to Hannah and Bernard's research as ~~as~~ a small, irreversible action such as Septimus burning Byron's letters ~~has~~ a devastating effect on the possibility of their ever being a complete explanation for Byron's departure, as is seen by Bernard, ~~this~~ ~~was~~ increasing disorder as time continues. Besides this, is the reminder of an eventual and inevitable end, of thermodynamics in "heat death" or, in entropy, as Septimus describes to Thomanina, an end when "pink is complete, unchanging and unchangeable", where maximum entropy has been reached. All of these conclusions are finally a metaphor for Thomanina's death. The fact that we are told about it by Valentine ~~and~~ Hannah so long before the end of the play causes the audience to feel especially painfully this passing of time, dreading the approach of Thomanina's death. This dramatic irony

gives greater poignancy to all of Thomanna's actions, such as in the extract, when Septimus reassures her when she tries to rush him, "~~oh~~ Oh, we have time, I think", and finally, when they cease dancing and he sends her to bed, saying, "be careful with the flame", before they dance one last time. 

Thus, Hopcraft uses disorder and order to explore the scientific theories, the chaos theory and Entropy, and the inevitable passage of time towards greater disorder, increasing the poignancy of the characters' actions, as we see how they are limited by time's continuation. 